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ABSTRACT

This study was developed and approved as a pilot project preliminary to the major task of abstracting, classifying and assessing approximately one thousand dance research studies. Most of these studies are university sponsored, date from 1901 to the present, and are found on library shelves or in department files as master's theses. When the major project is completed, precise and readily available information concerning each and every one of these studies will be documented for the first time. It was to develop guidelines for such information that the pilot project was undertaken. This final report not only includes the guidelines which emerged but reviews the procedures, conclusions and implications of the pilot project as a whole. (FDI)

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Introduction

The present study was developed and approved as a pilot project preliminary to the major task of abstracting, classifying and assessing approximately 1000 American dance research studies. The majority of these studies are university sponsored and date from 1901 to the present time. For the most part the studies are buried as master's theses on library shelves or in departmental files. When carried out, the major project (a plan for which has been submitted to the U.S. Office of Education) will provide for the first time precise and readily available information concerning each and every one of these studies.

It was to develop guidelines for such information that the pilot project was undertaken. This final report not only includes the guidelines which emerged but reviews the procedures, conclusions and implications of the pilot project as a whole.

I. Summary of Procedures

A. Basically the method of research consisted of (1) drawing up a tentative set of guidelines with the help of experts in dance and research, (2) testing the guidelines out on a group of writers familiar with dance and research who prepared abstracts, subject headings and keywords for a common set of studies selected from the available research, (3) evaluating the resulting materials for their informational worth with respect to the theses abstracted, and (4) revising the guidelines accordingly.

Prior to drawing up tentative guidelines, the following steps were taken. Early in the fall, 1966, a three part questionnaire was mailed to selected colleges and universities in the United States. The purpose of the mailing was two-fold: 1) to obtain names of authors and titles of completed and on-going research in dance from January, 1964, through the present; 2) to secure data to substantiate the belief that much of the dance-related research which is conducted, outside of

the aegis of physical education-dance departments is not being listed systematically for reference purposes; it is not included in physical education sponsored literature and a majority of dance researchers may be unaware of its existence.

Letters and questionnaires were sent to educational institutions whose sponsorship had produced at least five or six research projects, theses, and dissertations in dance. The publication, A Compilation of Dance Research, 1901-1964, provided the data for determining a college's participation in research.

Only a fifty percent return was realized from the 38 letters and questionnaires mailed out, although reminder cards were sent out early in November. Other sources were also used to supplement the returns from the questionnaire:

1. Dissertation Abstracts and Completed Research in H., P.E., and R.--Vol.I-VIII.
2. Listings of on-going research projects in dance (with Government sponsorship) from the Arts and Humanities Branch of the U.S. Office of Education.
3. Two reports prepared by the current Chairman, Dr. Melcer, of the Research Committee of the Dance Division of AAHPER--
   a. Research Supplement, 1964-1965--the listing was compiled from answers to letters from the Chairman to specific individuals within the colleges.
   b. Research Supplement, 1965-1966--research titles were gathered from the AAHPER District Dance Chairmen--the list was considerably smaller than that of the 1964-1965 Supplement.

Results from the foregoing procedures were shared with a National Dance Guild "Conference on Writing for Dance," held on November 12 in New York, and with the Chairman of the Research Committee of the Dance Division.

A systematic search was also begun early in the fall, by the project's research assistant, into library card catalogues, into the variations of procedures for inter-library lending of dance research documents, into extant samples of abstracts

of dance research, and into the available data and general accessibility of the dance research, (listed in the Compilation of Dance Research, 1901-1964) done in universities and colleges since the turn of the century. The procedure was tried out first in the New York University library, and proved to be quite effective in anticipating probable difficulties in requesting cooperation from other dance departments in as much as New York University has turned out 17%, the highest total, of the dance research done in United States universities and colleges. (Wisconsin comes next with 12%.)

The research was then extended to Teachers College (Columbia University), Wellesley College, and the New York Public Library, whose Dance Collection at Lincoln Center is the most outstanding source of information in the country for library cataloguing of dance materials; full cooperation was received from its Dance Curator, Genevieve Oswald, throughout the term of the project. (She is referred to as the Catalogue Consultant in this study.)

B. In addition to sampling the dance research materials to be surveyed, preparations were made for a guidelines dialogue which was held in January at the Greyston Conference Center. Participating in the conference were the Project Director, the Editor as key dance consultant, the non-dance Research Specialist, and the Catalogue Consultant, all of whom would continue to assist in the guidelines project until its completion.

Also participating in the dialogue were specialists of research set-ups connected with or tangential to dance and representing research knowledge in the following areas: research design in art education; library science; data gathering for research listings; non-university special research interests; research in aesthetics; graduate work in one of the major departments for dance research in the country; and an active independent research worker in an adjunctive field of dance. Two days of fruitful discussion were held with this small group membership.

There were three aims for the conference: 1) to identify for the conferees the major stumbling blocks which hamper the quick and easy sharing of research findings in dance related fields, and to encourage a free discussion of these and other topics relative to the present regional isolation of research efforts in dance; 2) to draw up trial guidelines for classifying dance research and for writing abstracts of dance research; 3) to obtain additional names of people in the dance field with research competencies.

Following the main conference, the Research Specialist and the Editor met with the Project Director to finalize the version of the Guidelines to be used in the pilot study. The Catalogue Consultant met with the Project Director to offer suggestions for setting up sample lists of subject headings and keywords for the classification system.

C. The next step was to have the Guidelines actually used in a Pilot Study for writing abstracts and preparing classifications of dance research. For participants it had originally been planned to select fifteen recent graduates of research programs in dance throughout the United States. But so little was learned during the Greyston dialogue about the objective competencies of current graduates in dance that the plan had to be abandoned. Nor did names suggested by the conference members turn up any eager volunteers.

The Project Director therefore turned to current and past chairmen of college dance programs who were invited to participate in the Pilot Study and who proved to be highly interested and cooperative.

Seventeen sets of Guidelines were distributed. Each set included four theses on microcard. Five theses had been selected from the total of fourteen in dance which are available from the Microcard Service at the University of Oregon. Two of these were mailed to every abstracter; copies of the remaining three were distributed evenly among the respondees to a total of four for each person. Abstracters

were asked, also, to verify the present existence of the titles and credits for each of the dance research lists credited to their university in the Compilation of Dance Research, 1901-1964, by making certain that their department or library had a copy. The deadline date for all returns was set for mid-April.

D. The data thus received consisted of a series of abstracts of each of the five theses, together with selected subject headings and keywords. These data were evaluated by a team consisting of the Catalogue Consultant who worked primarily on the subject headings and keywords, the Editor and the Research Consultant who worked chiefly on the abstracts, and the Project Director who worked on all three. In preparing for the evaluation, the theses were read, abstracts were written (by the Research Consultant and the Editor) and standards were developed for evaluating the abstracts.

The abstracts from fourteen respondees were reviewed during a two-day evaluation session in May, and the team also analyzed the nature of the keywords submitted by the abstracters. While a perfunctory attempt was made to rate each of the respondees on the quality and appropriate coverage of their abstracts, the idea of systematically rating and selecting eight from the fifteen (as was the original plan) was dropped by the Project Director as unnecessary in view of the data received.

Slight changes were effected in the Abstract Guidelines and a beginning set of guidelines was formulated for writing critiques of dance research manuscripts. Suggestions were received for improvements in the draft of the proposed study which is to use the Guidelines from this study on a mass scale. For the D'Angelo thesis the Editor wrote an exemplary abstract to be used with the final version of the Guidelines, which were partially revised after the pilot study was completed.

Prior to evaluating the Classification Guidelines the Catalogue Consultant made model sets of subject headings and keywords for each of the microcarded theses.

Subject headings were assigned from the research title and content: one set of keywords was assigned from an abstract written by an evaluation team member and one set from a reference to the thesis itself.

Frequency tallies were done by the Project Director. Each of the fourteen respondees' sets of subject headings and of keywords was compared with the key sets done by the Catalogue Consultant for each of the research manuscripts used. The original set of Classification Guidelines was evaluated by the Catalogue Consultant and the Project Director on the basis of the above data and of the discussions held earlier with the other members of the evaluating team. An exemplary set of subject headings and of keywords was drawn up by the Catalogue Consultant to go along with a sample abstract for the Guidelines.

II. Results of Actions Taken

A. General Results

For the sake of brevity, the following results are presented in outline form in the same order in which the procedures have been presented.

Questionnaire:

1. A 50 per cent response was received from 38 questionnaires sent.

2. One respondee sent a complete list of research in dance done in the dance department since the beginning of their graduate dance degree program.

3. Respondees listed research work carried out, almost exclusively, in their own programs.

4. Few contacts of other departments were made to trace down extra-departmental dance research; time involvement and multiplicity of schools and programs were given as reasons.

Systematic Search:

1. Few, if any, libraries assign subject headings to theses and dissertations; work is located by prior knowledge of the author's name.

2. There is no clear-cut system for knowing whether "projects," "problems," etc. are maintained by departments for loan; libraries do not recognize them, currently, whereas some were bound a decade or more ago.

3. Slightly more than one per cent of the extant dance research is available on microcard. The price range for microcards is 90 cents to $3.00.

4. Not all of the microfilm copies of dance research are produced at Ann Arbor, Michigan; a few universities do their own reproductions.

5. A great number of universities by-pass inter-library loaning of manuscripts by requiring the purchase of microfilm copies. Microfilm costs are an average of $10.00 (range $3.00 to $23.00).

6. Microfiche copies are advertised at nine cents a card, with 60 pages of manuscript per card.

7. A significant amount of dance research is being done outside of dance or physical education departments, e.g. by departments in law, music, anthropology, in theatre, etc., and by adjunctive groups through psychology, medicine, and therapy. A few examples of such studies are as follows:

a. Anthropology--the on-going project by Alan Lomax in Cantometrics (supported by the Institute of Mental Health at Bethesda, Maryland); the body movement research being conducted by Ray Birdwhistle at the Psychiatric Institute in the Pennsylvania State Hospital; the research at the University of Ghana, by U.S. citizen Sylvia Kinney, who says:

> ...my research deals with the Ashanti, involving music and dance in the fetish shrines and the aspect of spiritual possession, correspondence of tonal and spatial relationships, dance as a point of departure towards studying the society, etc. with everything compared to African derived music and dance in the Americas, and its counter-influence upon modern Africa.

b. Law--two studies dealing with copyright laws and choreography just

completed by a New York University graduate student in partial fulfillment of her requirements for the L.L.B. degree.

c. Music--a study, just begun by Ph.D. candidate Dorothy Indenbaum at New York University, which will involve research into German and English writings on Dalcroze Eurhythmics for adaptation to a new way of teaching solfege.

d. Drama--the soon to be published results of research at the University of Kansas, by Fredric M. Litto--a bibliography of American doctoral dissertations dealing with drama, theatre, and including relevant titles on dance.

e. Dance writing--the Writer's Conference, and its interest in research information--sponsored by the Dance Guild with Bonnie Bird as President.

Consultants' Dialogue:

1. A gratifying interest in current problems of disseminating information about dance research exists among the conferees.

2. There is no agreement among the conferees of an appropriate means of assessing dance research for its significant studies.

Pilot Study:

1. All of the seventeen people contacted either responded to the Guideline tasks or stated that they would be unable to do so. Titles of research accredited to a particular university were checked by 15 of the 17, and 14 of the 17 completed all tasks requested of them.

2. Of the 15, twelve chose to complete all tasks themselves while three passed the information on to some other qualified person to do.

3. Only three responses were received later than a week after the stated deadline.

Evaluation of the Data:

1. Several abstracts were considerably longer than the maximum requirement

of 200 words.

2. In paraphrasing the problem, several respondees changed or distorted the author's purpose for the study.

3. Thesis content was frequently confused with the procedure.

4. Results were not always distinguishable from conclusions.

5. The assignment of subject headings was more proficiently done than were the keywords.

6. Far too many keywords were included; many were insignificant leads to actual thesis content.

7. Many keywords lacked the specificity which would make them usable in looking for given material.

8. Rather than assigning keywords "in addition to" the subject heading, some respondees repeated subject headings in their keyword list.

On the basis of the foregoing results, certain conclusions were drawn by the evaluating team which were then translated into revisions of each of the Guidelines. The latter versions appear here under results.

II.B. Research Titles and Credits

1. Unlisted Research Titles and Credits 1901 Through 1963

AKDIK, Ergi. "Compilation of Turkish Folk Dances." M.Ed., The Woman's College of the University of North Carolina, 1961. 66 p.

BEAMAN, Helen Deith. "Elements from the Life of Elizabeth I of England." M.A. in Physical Education, Brigham Young University, 1963.

BLAINE, Vera Jaffe. "Modern Dance Criticism in America." M.A.,Ohio State University, 1958. 52 p.

BROWN, F. Ann. "A Suite of Original Modern Dance Compositions Based Upon Selected Poems Depicting the Four Seasons of the Year." M.A. thesis, Texas Woman's University, 1960. 150 p.

BUSHEY, Suzanne R. "Relationship of Modern Dance Performance to Agility, Balance, Flexibility, Power, and Strength." Unpublished M.A., University of Maryland, 1963.

DUGGAN, Mary Kay Gauyers. "L'art et Instruction de Bien Dancer Painted by Michel Toulouze." M.A., Ohio State University, 1962. 118 p.

DUNKLEY, K. Wright. "Modern Dance Techniques for the Male Dancer." M.S., University of Utah, 1961. 131 p.

ELSBREE, Laugdon. "The Breaking Chain: A Study of the Dance in the Novels of Jane Austin, George Eliot, Thomas Hardy and D.H. Lawrence." Doctoral, University of Wisconsin, 1963.

GOWITZKE, Barbara Ann. "A Comparative Study of the Effects of Varying Time Sequences of Scottish Country Dancing on Selected Components of Physical and Motor Fitness of College Women." University of North Carolina, 1959.

GUDDE, Janice. "Man and Conflict." (Choreography). M.A., Southern Illinois University, 1961.

HETHERINGTON, Elizabeth Leone. "Personality Characteristics of College Women Students, Majoring in Physical Education with a Concentration in Contemporary Dance." Ed.D., Colorado State College, 1961. 114 p.

HOLM, Belle Mead. "The Development of Four Dance Compositions Suitable for Presentation in Stadiums and Filmed as Audio-Visual Teaching Aids." Ph.D. dissertation, Texas Woman's University, 1958. 102 p.

HUGHES, Nell S. "Louisiana Holiday Customs." M.A. thesis, Louisiana State University, 1963.

KINNARD, Murial Louella (Moreland). "A Survey of Special Courses in Accompaniment for Movement/or Unit of Study in Accompaniment Within Modern Dance Classes, and Accompaniment in General for Modern Dance Classes and Selected Colleges and Universities in the United States." M.A., Texas Woman's University, 1956. 152 p.

KOVAL, Bess Ring. "The Widening Circle." (Labanotated Choreography.) M.F.A., Woman's College of the University of North Carolina, 1961. 23 p.

LUNT, Joanne. "Vital Spark in Time." (Labanotated Choreography with music, The Black Maskers, by Roger Sessions.) M.F.A., University of North Carolina, 1963. 38 p.

MCDONALD, Margaret Anne. "A Study of Ancient Greek Physical Education with Emphasis Upon the Dance, the Women, and the Professional Problem." M.Ed., University of North Carolina, 1962.

MILLER, Earlynn. "Kinetiscope." (Labanotated choreography to original music by Sarah Beth Hearn.) M.F.A., University of North Carolina, 1963.

PERRY, Jane. "The Organization and Administration of Modern Dance Clubs in One Hundred and Three Selected Colleges and Universities in the United States." M.A., Texas Woman's University, 1960. 247 p.

POINDEXTER, Betty. "Ted Shawn: His Personal Life, His Professional Career, and His Contributions to the Development of Dance in the United States of America from 1891-1963." Ph.D., Texas Woman's University, 1963. 652 p.

REED, Ann. "Profile of Woman: A Suite of Five Original Modern Dance Compositions Based Upon Selected Stages of Woman's Life." (Choreography reported.) M.A., Texas Woman's University, 1961. 144 p.

RIGOR, Myra Wykas. "Meetings and Departures." (Labanotated choreography.) M.F.A., The Woman's College of the University of North Carolina, 1961, 50 p.

ROCHESTER, Catherine Carlson. "The Production of a Suite of Original Modern Dance Compositions Based Upon the History and Traditions of Alabama." (Choreography reported.) M.A., Texas Woman's University, 1960. 129 p.

ROLLINS, Myrtle Louise. "A Suite of Original Modern Dance Compositions Based Upon Selected Phases of Life in the History and Development of Oklahoma." (Choreography reported.) M.A., Texas Woman's University, 1960. 129 p.

SCHRILL, Judith Mae Zumbehl. "In the Midst of Them." (Labanotated Choreography with music SONATA NO. I FOR VIOLIN AND PIANO, by Henry Cowell.) M.F.A., The University of North Carolina, 1963. 34 p.

SLIFER, Mary Janet. "A Dance Syllabus with Laboratory and Work Book Assignments for Senior High School Girls." M.A., Texas Woman's University, 1959. 241 p.

SMITH, Nancy Warren. "Modern Dances Based Upon Literary Themes, 1926-1959." Ph.D., Texas Woman's University, 1960. 196 p.

STEELE, Don Claude. "The Personality of the Dancer." M.S., University of Utah, 1959. 55 p.

STEPHENSON, Susan. "Rondo in Color: A Cycle of Seven Original Modern Dance Compositions Based Upon Selected Aspects of the Characteristics, Sensations, and Associated Symbolism of the Achromatic Color Black, and the Primary Colors of Red, Green, Blue, Yellow, Purple, and Orange." (Choreography reported.) M.A., Texas Woman's University, 1959. 117 p.

TRUMP, Chrystelle. "Whoopee." (Labanotated choreography with music LA REVUE DE CUISINE, by Bohuslav Martinu.) M.F.A., The University of North Carolina, 1963.

WILEY, Autrey Bell. "Rare Prologues and Epilogues, 1642-1700." (references are made to dance throughout in as much as many of the epilogues and prologues were danced originally.) Texas Woman's University, 1940. (Published by Allen and Urwin in 1940--London.)

WITHERS, Maida Rust. "Creativity of Dancers." M.S., University of Utah, 1960, 58 p.

WYLY, Katherine Hartley. "A Study of the Development of Certain Contemporary Trends in Scene Design for the Dance." M.A., Ohio State University, 1961. 86 p.

2. Undated Titles and Credits

PIERSON, Nancy. "Dance in Psycho-Therapy." University of Colorado.

ROSS, Nancy L. "Difficulty Ratings of Eighty-two Folk Dances." M.A., Southern Illinois University.

SLUSHER, Howard S. "Perceptual Differences of Selected Football Players, Dancers, and Nonperformers to a Given Stimulus." University of Southern California.

TUCKER, JoAnne. "Creative Movement with the Compensatory Education Program." University of Pittsburg.

3. Research Titles and Credits From 1963 to Early 1967

ADAMS, Susan Harrigan. "A Choreography: Motif with Innovation." M.A. in Physical Education, University of Michigan, 1965. 51 p.

ALLEN, Helen. /The Use of Videotape in Teaching Folk Dance in the Elementary School/. Ph.D. dissertation, New York University, 1967.

BALKUS, Mary Pat. "The History and Development of the Modern Dance Group of the Texas Woman's University From 1936 Through 1963: Its Scope of Influence and Contributions to the Understanding and Appreciation of Dance as a Contemporary Art Form." M.A., Texas Woman's University, 1965.

BARG, Bonnie. "Candumble in Bahia." Mills College, 1965.

____. "Dance Concert." (Choreography performed, theorized, described, etc., including photographs, costume plates, music, short film; on file in Mills College Library.) M.A., Mills College, 1966.

BARRATT, Marcia Ann. "A Survey of Dance Curricula in Selected Colleges and Universities With Recommended Guides for Dance Curricula Designs." M.S., University of Wisconsin, 1964. 88 p.

BARRILLEAUX, Wilson. "The Use of Satirical Literature as a Source for Choreography." M.A., Sam Houston State College, 1966.

BARTENIEFF, Irmgard, and DAVIS, Martha. "Effort-Shape Analysis of Movement - The Unity of Function and Expression." Albert Einstein College of Medicine, Yeshiva University, Bronx, New York, 1965.

_____. "A Holistic Approach to the Study of Movement Coordination." American Journal of Physical Therapy. Submitted 1966.

BEISMAN, G. L. "The Effect of Rhythmic Accompaniment During Teaching of Fundamental Motor Skills to Elementary School Children." Ed.D. dissertation, State University of New York at Buffalo, 1964. 282 p.

BENFORD, Margaret Laretta. "Case Studies of Five Maladjusted Girls in Modern Dance Class." M.S. in Physical Education, University of Southern California, 1965. 102 p.

BERGELSKY, Barbara. "I Saw the Separateness of All Things." (Choreography). M.A., University of Michigan, 1967.

BERGERSON, Shirley Ann. "A Collection of Children's Games and Folk Dances from Around the World." M.S. project, University of Southern California, 1964.

BERROL, Cynthia. "From Yemen to Inbal." M.A., Mills College, 1963.

BIRD, Anne Marie. "A Comparative Study of Certain Personality Characteristics of College Women Participating in Basketball and Modern Dance." M.A. in Physical Education, University of Maryland, 1965. 49 p.

BLOHM, Doris Marie. "The Administrative Considerations for the Organization of Modern Dance Programs in the Secondary Schools." M.A., Ohio State University, 1961.

BREDE, Joanne. "Thus Sayeth the Lord." (Labanotated choreography). M.F.A., University of North Carolina, 1965.

BULL, Richard. "Three * Place * One: The Use of Cinematic Ideas in a Modern Dance Composition." M.A. in Dance, New York University, 1965.

BUTLER, Elynor Elizabeth. "The Development of a Guide for the Production of Modern Dance Programs by University Students for Educational Television Based Upon a Series of such Programs Presented over Station WGTV at the University of Georgia 1963-1964." M.A., Texas Woman's University, 1964. 235 p.

CALABRIA, Frank M. "Sociometric Group Structure and Improvement of Social Dancing Skill in Recreation Groups." Ph.D. dissertation, New York University, 1963.

CAMPBELL, Molly Boswell. "A Study of Religious Literary Motifs Leading to a Dance Work, Entitled, 'Job'." M.A., Sam Houston State College, 1966.

CANT, Margaret V. "A Further Investigation of the Effect of Participation in Selected Activities on the Heart Rate Responses of College Women." M.S. in Physical Education, University of Washington, 1965. 200 p.

CARROLL, Sandra Beck. "An Approach to Understanding Modern Dance." M.A., Ohio State University, 1961.

CARSEY, Catherine. "One Among Us." (Labanotated choreography.) M.F.A., University of North Carolina, 1966.

CARTER, Frances Helen. "Selected Kinesthetic and Psychological Differences Between the Highly Skilled in Dance and in Sports." Ph.D. dissertation, The University of Iowa, 1965. 80 p.

CASSERLEY, John. "The Contribution of Dance to the Development of Creative Dramatics for Children." University of Illinois, 1966.

CHANDLER, Martha. "Origin and Development of Andalusian Dance Forms." Mills College, 1963.

CHENEY, Gay E. "Choreographic Process: A Creative Art Experience." M.S., University of Wisconsin, 1964. 192 p.

CHENEY, M. Kay. "A Comparison of Three Groups of Skilled Performers on a Battery of Selected Tests of Balance." M.A. in Physical Education, University of Illinois, 1965. p. 45.

CHEVILLE, Lila Ruth. "The Folk Dances of Panama." Ph.D. dissertation, University of Iowa, 1964.

CHIPMAN, LeRoy. "The Effects of Selected Music on Endurance." Masters thesis, Springfield College, 1966.

CICONTE, Anita Louis. "Allegro in Jazz." M.F.A., University of North Carolina, Greensboro, 1965.

COBURN, Dorothy Roberts. "Toward a Structural Ethnographic Treatment of the Study of Dance." M.A. in Dance, University of Illinois, 1964. 89 p.

COPPOCK, Doris E. "Development of an Objective Measure of Rhythmic Motor Response." Ph.D. dissertation, University of Iowa, 1964. 107 p.

COWELL, Mary Jean. "Dance Concert of Original Choreography." (Choreography.) M.A. in Dance, University of Illinois, 1965.

CUNNINGHAM, Elizabeth. "A Suite of Five Original Modern Dance Compositions Based Upon Selected Pre-Classic Dance Forms." (Choreography Performed, notated, theorized.) M.A., Texas Woman's University, 1965.

DARBY, Martha. "The Choreography and Presentation of a Dance Using a Baroque Concerto Grosso." (Choreography reported.) M.A., New York University, 1965.

DAVIS, Annette. "Two Approaches to Choreography with Reference to Musical Accompaniment." Unpublished thesis, New York University, 1964.

DAVIS, Martha Ann. "A Study and Experiment in Expressive Movement." Paper for Experimental Research Course, New York University, 1964.

DELANGHE, Gay Ann. "A Choreography: Odyssey II." M.A. in Physical Education, University of Michigan, 1965. 37 p.

DICKSON, Nancy Hadsell. "A Subjective Study by the Observer of the Creative Movement and Second and Third Graders." Ed.D. dissertation, Columbia University, 1965.

DODSON, Molly. "The Lament of the Women." (Labanotated Choreography.) M.F.A., University of North Carolina, 1965.

ELLIS, Margaret Sprehe. "A Report on the Use of One Existing Musical Work As Accompaniment in Three Contrasting Dance Compositions." M.A., Ohio State University, 1965.

ELLISON, Barbara. "Transcience." (Choreography.) M.A., University of Michigan, 1966.

FAULKNER, Ray. "A Pilot Study in the Teaching of Movement Techniques and in the Development of Studies in Improvisation for Students Enrolled in a Beginning Acting Class at T.W.U." M.A., Texas Woman's University, 1965.

FRANKLIN, Theresa. "Gods Velvet Shadows: Modern Dance Composition and Study of the Negro Spiritual." M.A. 610C, New York University, 1966.

FRIAL, Paula I. Santos. "Prediction of Modern Dance Ability through Kinesthetic Tests." Ph.D. dissertation, University of Iowa, 1965. 89 p.

FRIEDMAN, Loretta. "A Series of Dances Based on Haiku Poetry." M.A. 610C, New York University, 1966.

FURREY, Dolores M. "A Pilot Study Pertaining to the Correlation of Selected Physical Education Activities Indigenous to Specific Countries with Classroom Instruction in Social Studies in the Sixth Grade of the Demonstration School of the Texas Woman's University." M.A., Texas Woman's University, 1964.

GERBES, Angelica. "Dance Concert." M.A., Mills College, 1966.

_____. "Development of Court Dance: 15th through 17th Century." (Independent Research.) Mills College, 1966.

GRAFF, Gayle. "Structuring the Lecture-Demonstration." M.A., University of Michigan, May, 1965.

GRAUL, Suzanne. "Bharata Natyam and Kathakali: A Comparison." Mills College, 1966.

GRIVAS, Melinda Taintor. "Dance Styles: Ballet, Modern, Jazz." M.A., New York University, 1965.

GWYNN, Eleanor. "Disintegration." M.F.A., University of North Carolina at Greensboro, 1966.

HART, Marilyn Kay Lewis. "A Study of Modern Dance as a Means of Worship in the United States with Emphasis Upon the History, Development, and Contributions of the Sacred Dance Guild and Rhythmic Choirs." M.A. in Dance and Related Arts, Texas Woman's University, 1965. 208 p.

HAWKINS, Alma. "A Conference on the Role of Dance in Formal Education." University of California at Los Angeles. (Cooperative Research Act.) May, 1966-July 1967.

HAYS, Joan Camille. "The Effect of Two Regulated Changes of Tempo Upon the Emotional Connotation of a Specific Dance Study." (Choreography - theorized.) M.S., University of Wisconsin, 1964. 86 p.

HILL, Madeline. "The Development of a Program of Dance Therapy for Pre-School Boys and Girls at the Juliette Fowler Home for Children in Dallas, Texas." (Descriptive, case study.) M.A., Texas Woman's University, 1966.

HORVEI, Carol Gay (Mrs.) "Comparison of Normal and Psychotic Adolescents in their Reaction to Dance Therapy Techniques." M.A., University of Minnesota, 1966.

HURD, Jeannine. "Dance of the Ancient Fertile Crescent." Mills College, 1965.

____. "Spanish Dance: Folk Classic and Flamenco." Mills College, 1965.

____. "Dance Concert." M.A., Mills College, 1966.

HURD, Julia. "Spoon River Portraits." (Choreography reported.) M.A., New York University, 1965.

IREY, Charlotte. "The Dance in William Butler Yeats' Dance -- Plays." University of Colorado, 1965.

IWAMATSU, Shizuko. "Robe of Shadow." (From an ancient Japanese play.) M.A., University of Southern California, 1965. 23 p.

JOHNSON, Nancy. "Dance Concert." (Creative thesis - choreography performed.) Iowa City, Iowa. 1966.

KAMIYA, Eiko. "Selection of Japanese Folk Dances." M.S. thesis, University of Southern California, 1966.

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I. Rhythms of Movement, XXXIV, 1965. pp. 1-36.
II. Flow of Tension and Effort, XXXIV, 1965. pp. 517-563. The Psychoanalytic Quarterly.

KING, Carolyn Cox. "Up to Heaven." (Labanotated choreography.) M.F.A., University of North Carolina, Greensboro, 1965.

KINKEAD, Mary Ann: "Dance Concert." M.A., Mills College, 1965.

KUCHS, Marjorie. "Fleeting Impressions: Modern Dance Composition Inspired by French Impressionistic Painting." M.A., New York University, 1967.

LADIN, Natalie (Mrs.) "A Comparative Analysis of Folk Dancing Taught in Accredited Teachers Education Institutes in Selected Public Elementary Schools of Indiana." M.S., Ed., Purdue University, 1965.

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LLOYD, Marcia Lou. "An Examination of Research Concerning the Use of Creative Dance as Applied to Therapy for the Mentally Ill." M.A., University of Wyoming, 1965.

LOUD, Carol. "A Dance Presentation for Children in Hospitals." (Choreography reported.) M.A., New York University, 1965.

LYON, Joan. "The Effect of Practice in Three Dynamic Components of Kinesthetic Perception." Ph.D. dissertation, University of Southern California, 1966.

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MADISON, Janet Presutti. "An Historical Study and Analysis of Four Sixteenth Century Court Dances." M.A., Ohio State University, Columbus, 1965.

MAHUMCK, Nadia Chilkovsky. "A Comprehensive Grades Curriculum in Dance Training for Secondary Schools." (Cooperative Research Act.) University of Pennsylvania, September 1965--October 1967.

MASILUNIS, Carole. "Requiem in a Closed Room." (Choreography reported.) M.A., Texas Women's University, August, 1965.

MENKE, Sara. "The Young Dancer." (A film strip for Junior High School dance students in composition.) M.A., University of Southern California, 1965.

MERRILL, Stina Hellberg. "A Dance Concert of Original Choreography." (Choreography reported.) M.Ed., Northwestern State College of Louisiana, 1965.

MILLER, Earlynn Joy. "We Want to Dance." Post Masters Project, Illinois State University, 1964. 44 p.

MINER, Judy. "Application of Eastern (India) Dance Technique to Modern Musical Comedy." University of Colorado, 1966.

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MYERS, Frances Jellinek. "A Descriptive Study of College Women's Performing Groups: Groups of Sixteen or More Girls Who Perform Baton Twirling, and/or Dancing, and/or Precision Drilling, at College Athletic Events." Ed.D., Columbia University Teachers College, 1966.

O'BRIEN, Dorothy. "Theoretical Foundation of Dance in American Higher Education." Ph.D. dissertation, University of Southern California, 1966.

OSBORNE, Kay. "Through a Glass Darkly: A Suite of Five Original Modern Dance Compositions Based Upon a Prism of Emotions as Seen Through Selected Symbolic Associations with Identifiable Objects Utilized as Stage Properties." M.A., Texas Woman's University, 1965.

OTTLEY, Jane Frances. "The Choreography of a Dramatic Dance: The Misunderstanding. Based on the Play, Le Malentendu by Albert Camus." M.A., New York University, 1964.

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PALUDAN, Marsha McMann. "Dance Concert." M.A., University of Illinois, 1965.

PRIMUS, Pearl. "A Pilot Study to Demonstrate the Communication of Visual Forms by Means of Dance with Children Ages Six to Eleven." (Cooperative Research Act.) New York University, June 1965--March 1966.

PUTNAM, Jean. "Iconography of Man in Sport: An Exploratory Study." Unpublished doctoral 790 research project. University of Southern California, 1965.

RITCHESON, Shirley S. "Feuillet's Choreographie and Its Implications in the Society of France and England, 1700." M.A. in Dance History, Ohio State University, 1965. 112 p.

ROBY, Shirley. (Correction of earlier title--"Depot"-- to) "Passing Parade." M.F.A., University of North Carolina at Greensboro, 1958.

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SALTZ, Lynne E. "Concerto for Man." (Choreography-reported.) M.A., University of Southern California, 1965. 24 p.

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SANDVIK, Carol. "The Choreographic Power." Mills College, 1966.

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SCHLUNDT, Christena L. "A Chronology of the Professional Appearances of the Ted Shawn Men Dancers, 1933-1940." University of California at Riverside, 1966.

_____. "A Study of the Cources of Present Day Philosophy of Dance in Education." University of California at Riverside, 1966.

SHEARER, Katherine. "The Martyr." (Labanotated choreography.) M.F.A., University of North Carolina at Greensboro, 1965.

SHERWOOD, Lynn. "The Dance as Sacred Art in Worship." (Choreography reported.) M.A., New York University, 1965.

SPURLOCK, Drury. "Dance Concert." M.A., Mills College, 1963.

STODDART, June. "Teaching Dance to the Young Child." Mills College, 1963.

STRAND, Marilyn Ellen. "A Program of Children's Dance." M.A., New York University, 1965.

TAMON, Arnold. "An Analytical Study of the Role of Dance in Modern Dramaturgy." M.S. thesis, University of Southern California, 1964.

TEAGUE, Caroline. "Invisible Man." M.F.A., University of North Carolina at Greensboro, 1966.

THOMAS, G. Patience. "Some Aspects of the Self Concept in Modern Dance." M.A., Ohio State University, Columbus, 1956.

THOMPSON, Sara Ann. "Historical Survey of Russian Ballet in the 18th and 19th Centuries." Mills College, 1965.

_____. "The Development of Dance in Opera." Mills College, 1965.

_____. "Dance Concert." M.A., Mills College, 1966.

THOMSON, Patricia L. "Implications for Movement from Merleau -- Ponty's Concepts of Personal Communication." Unpublished doctoral 790 research project. University of Southern California, 1966.

THORNHILL, Nancy. "Three Women Am I." (Labanotated Choreography using the music VARIATIONS AND CAPRICCIO, by Normal Dello Joio.) University of North Carolina, 1964. 33 p.

DELZINGEO, Darlene. "History and Philosophy of Dance -- Primitive Man to the Renaissance Period." M.A., Texas Woman's University.

DENT, Carol. "What Criteria Should be Considered in Selecting a Teacher of Contemporary Dance." University of Illinois.

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JABLONKO, Allison. "A Study of the Movement of the Maring of New Guinea - Methodology for the Analysis of Human Movement." Doctoral dissertation, Columbia University.

KALISH, Beth. "A Comparison Study of the Movement Patterns of Autistic Children and Normal Children of the Same Chronological Age." University of Pennsylvania, Autistic Children Day Care Unit for Department of Child Psychiatry. Using Effort-Shape analysis.

KAPRELIAN, Mary. "Aesthetic Theory Applied to Dance." University of Wisconsin.

KOSAREK, Catherine. "The Use of Dance in the Novels of Thomas Hardy." Texas Woman's University.

_____. "History and Development of the Six Flags Campus Revue with Implications for the Application of Principles of Group Cohesiveness." M.A., Texas Women's University.

LEVITT, Leslie. "A Relating of Elizabethan Drama and Modern Dance: Studies of Character Through Two Original Dance Compositions and Written Analysis." New York University.

LEWIS, Jerry. "Approaches of Lighting of Modern Dance." (Projected, theory, and performance.) University of Wisconsin.

POTTER, Mary. "Harriette Ann Gray: Her Life and Contributions to the Field of Dance from 1913 to 1965." Ph.D., Texas Woman's University.

RICHARDS, Sylvia. "Charles Weidman: His Personal Life, His Professional Career and His Contributions to the Development of Dance in the United States of America from 1901 to 1965." Ph.D., Texas Woman's University.

RUSTIN, Barbara. "The Development of a Series of Educational Television Programs for Use in Teaching Elementary School Classroom Music Through Dance Movement." M.A., Texas Woman's University.

SCHLUNDT, Christena L. "A Biography of Ruth St. Denis." University of California at Riverside.

TAIZ, Malvena. "Dance: The Matrix Art." University of Pennsylvania.

TURNER, Louise. "The Production of a Videotape of Original Choreography Designed and Arranged Especially for the Medium of Television." Ph.D., New York University.

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VAUGHAN, Jo Lasseter. "Birthright." M.F.A., University of North Carolina, Greensboro, 1965.

VERNON, Linda Lee. "Israeli Folk Dance Forms: The Choreography and Presentation of a Program of Five Modern Dance Compositions Based Upon a Study of Israeli Folk Dance and Related Elements of the Israeli Culture." M.S. in Physical Education, Brigham Young University, 1964. 74 p.

VITALONE, Gabriel Edward. "A Study of Certain Behavior Traits and the Physical Performance of a Selected Group of First Grade Children Participating in a Program of Movement Experiences." Ed.D. dissertation, New York University, 1964. 28 p.

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WYNNE, Kathleen. "The Life and Contributions of José Limon." M.S., Smith College, 1965.

YOUMANS, John G. "A History of Recreational Social Dance in the United States." Ph.D. dissertation, University of Southern California, 1966.

YOUNG, Martha Parrott. "The Functions of Dance Criticism." M.A., University of Utah, 1965. 79 p.

4. On-Going and Incomplete Research Titles and Credits

BALKUS, Mary Pat. "An Experimental Study of the Relationship Between Participation in a Dance Therapy Program and Changes in Selected Aspects of Personality of Female Psychiatric Patients at the Terrell State Hospital in Terrell, Texas." Ph.D., Texas Woman's University.

BATH Lorna (Mrs.) "Research in Costume Design." Texas Woman's University.

BEAMAN, Jeanne. Dale Isner formerly Paul LeVassevv. "Computer Dance." Three programs: 1. simple beginning dance; 2. complex solo dance; 3. group choreography. University of Pittsburg.

_____. "Honigger King David." (Choreography - symphonic pulse.) University of Pittsburg.

BROWNING, Gloria. "The Life and Contributions of José Limon to the Development of Dance in the United States." M.A., Texas Woman's University.

WEAVER, Wilhelmina Clark. "A Comparative Analysis of the Choreographic Elements of Dances of Indians of the Andean Area of South America and their Relationship to Cultural Structure." Ph.D., University of Wisconsin.

WILSON, John Michael. "Dramatic Literature and Dance of 20th Century." University of Wisconsin.

WORTHY, Terry. "History and Philosophy of Dance -- Renaissance Period through the Contemporary Period." M.A., Texas Woman's University.

5. Completed Research--Titles Missed Here on Earlier Surveys

ANDERSON, Dorothy D. "Visual Aids for Dance Education." M.S. in Physical Education, Smith College, 1964. 111 p.

BOLEN, Janet Elaine. "Figure-Ground Perception in Women Majors in Dance in Physical Education." M.S. in Physical Education, University of California, Los Angeles, 1961. 78 p.

COLES, Carolyn Sterns. "The Technical Aspects of Dance Production for Educational Television." M.S. in Physical Education, Smith College, 1961. 99 p.

GROVE, (Mrs.) Geraldine A. "The Effects of Participation in Tap Dancing on Certain Motor Abilities of College Women." M.S. in Physical Education, The Pennsylvania State University, 1961. 46 p.

HILL, (Mrs.) Patricia Ann. "A Dancer's Ability to Communicate Ideas and Emotions Through Dance Gestures." M.S. in Physical Education, The Pennsylvania State University, 1961. 143 p.

HOSEASON, Gerald Lorraine. "Rhythm-Motor Experience in Motivating Chronic Catatonic Patients." M.S. in Physical Education, University of California, Los Angeles, 1961. 95 p.

HUBBARD, Elizabeth Vickery. "An Experimental Investigation of the Phenomenology of Kinesthetic Perception in its Relation to Certain Measures of Motor Capacity." Ed.D., University of California, 1961. 451 p.

IMEL, Elizabeth Carmen. "Construction of an Objective Motor Rhythm Skill Test." M.A. in Physical Education, State University of Iowa, 1963. 50 p.

IYO, Azikiyeofori. "The Use of Ethnic, Folk and National Sources in Western Theatre Dance." M.S. in Physical Education, Smith College, 1963. 135 p.

TRIMBLE, Dennies Lynn. "Folk Dances of Japan." M.A. in Dance, University of Southern California, 1961. 161 p.

ZUMBEHL, Judith Mae. "In the Midst of Them." M.F.A., University of North Carolina at Greensboro, 1963. 34 p.

II.C. Guidelines

Five sets of guidelines resulted from this study:

1. Guidelines for writing abstracts of theses in dance.
2. Guidelines for assigning subject headings to theses in dance.
3. Guidelines for assigning keywords to theses in dance.
4. Guidelines for evaluating abstracts of theses in dance.
5. Guidelines for writing critiques of theses in dance.

Although each of the preceding guidelines should be presented--as results--at this point in the report, they are grouped in the above order at the close of the report so that a separate numbering system can be used without needlessly cutting into the sequence of the total outline.

III. Conclusions

The following conclusions are based on the several phases of the study's results:

A. Whereas a great deal of weeding out of non-research materials (Dance Educator and Dance Observer articles, non-research papers) was done by editor Esther Pease for the 1964 publication of the Compilation of Dance Research, there are still a number of decisions to be faced regarding the inclusion of problems, projects, papers, and independent studies of unknown quality which are mixed in with what is thought to be high level dance research.

B. Less than one-eighth of the extant university research in dance has been condensed and published in abstract-form. The publication Completed Research in Health, Physical Education, and Recreation, from 1958-1966, lists 110 of the known 900 titles. Published abstracts vary in quality, and in length from 500 words (Dissertation Abstracts) to one sentence. These facts support the need for the Guidelines just completed and for the proposed, sequel project.

C. A well-written, 200 word abstract leaves no place in it for an evaluation of a thesis; a critique is a separate task and should not be mixed in with an abstraction of the author's study.

D. The condensation of a thesis into the four or five parts of a good abstract requires considerable skill and practice.

E. Effective abstracters know research, and know it well enough to be able to extract and objectively summarize the basic structure of a thesis as a piece of research.

F. Good abstracts are not ordinarily to be expected from the thesis source: author or supervisor, etc.

G. As compared with published abstracts of dance research in dance, the pilot study abstracters more consistently include the major parts of a good abstract. While far from producing perfect abstracts, the unsupervised use of the Guidelines thus must be of greater value than intuition.

H. Experience in the area of dance is undoubtedly helpful, provided the subjective biases naturally developed by working in dance do not hinder one in objectively seeing what a thesis is about, etc.

I. Effective abstracters are therefore most apt to be drawn either from those expert in research and <u>not</u> particularly familiar with dance, or from research scholars in the dance area whose developed interests are ancillary to dance itself.

J. The probability is that such abstracters will have to be trained.

K. It may be necessary to recommend one or more centers to which theses are to be sent for abstracting, etc. (Perhaps one can assume that sending a thesis for abstracting would indicate a judgment that the thesis had real value, or was judged to have value.)

IV. Implications of the Study for Future Research

A. An unaffiliated organization which is interested in improving the gathering and dissemination of dance research information should accept the role of collecting

facts about research conducted out of the range of university dance departments. (CORD has offered to do this pro tem.)

B. The most effective use of the Guidelines for classifying and writing abstracts will require a training period for the Guideline users.

C. All indications are that the most effective use of Guidelines for the writing of critiques of dance research would require a similar training period.

D. In all liklihood, the assignment of keywords might be accomplished more effectively and accurately by computer means.

Project Personnel--Contract #0EC1-7-068176-0748.

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Miss Linda Gesmer, Research Assistant

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I. GUIDELINES FOR WRITING ABSTRACTS OF THESES IN DANCE

General Directive

An abstract shall aim at presenting maximum information by stating simply and directly what was done and what was found out as precisely, concisely, and completely as possible in 200 words. A statement of the author and title, the problem, the method and design of the research (where the data was found and how it was gathered), the results, and conclusions shall be included.

Title--Author, title, and subtitle (if it adds significant information), Academic classification (Master's thesis, etc.), Sponsoring institution (university, college, etc.), Date, Number of pages, Also, the following items, if included in the thesis:
Bibliography; Appendices; Illustrations; Diagrams; Created component (dance film, notated score, etc.); where and under what conditions available.

Example of Title (to show how it will read)

Hopper, E. Linda, "Choreography for 'The Birds': Development and Production of a Choral Happening in Way-off Greek Style." Unpublished Master's thesis, University of Birdland, 1985. 104 pp., bibliography, appendix, illustrations, diagrams, film (for availability write dance department).

Abstract (maximum of 200 words in length exclusive of title.) The following guidelines are to be used flexibly as helps in formulating the abstract. Write in paragraph form, using complete sentences rather than in an outline.

Problem or Objective--State briefly what the thesis aimed to accomplish and the problem(s) it sets out to solve in achieving the objective. Use direct quotes wherever possible.

Procedure--Outline the general plan or design pursued in the course of the investigation or research. Precisely indicate sources and materials used. Note methodology and techniques--the "how-to-do-it" of the research.

Created component--If the thesis has as a special objective the creation of a dance composition, then supply a concise summary of this "created component" in its relation to the thesis conclusions.

Results--Summarize the findings or "yield" of the thesis. Do not interpret.

Conclusions--Indicate conclusions drawn as to the meaning, implications or contributions of the results relative to the objective and problem(s) of the study. Use citations.

Abstracters, Please Note

An abstract cannot take the place of a critique. The purpose of an abstract is to present concisely the author's problem, design, results, and conclusions. Writing a critique is a completely separate operation.

II. GUIDELINES FOR ASSIGNING SUBJECT HEADINGS TO THESES IN DANCE

You have read the thesis thoroughly and prepared an abstract. We now ask you to assign the subject headings under which this thesis is to be entered in an index. Attached is a list of authorized subject headings used by the Dance Collection of the Research Library of The New York Public Library. Select from this list those subject headings which you feel best describe this thesis.

A. In assigning subject headings we recommend the following guidelines:

1. Use as many subject headings as you feel appropriate. The number of headings you assign will depend upon the length and complexity of the thesis and in most instances will range from 1 to 6 headings.

2. Be specific and precise. Try to cover the major facets of the thesis with subject headings in a realistic way, so that others can locate and use the material in this study, but avoid redundancy.

3. In assigning headings refer to the text of the thesis and the abstract, as well as the title.

4. If, after careful study, the heading you need is not on the list, create one in a phrase, paragraph, or a few words of your own choice. Thus, do not change headings, but feel free to further define a heading by augmenting it with a phrase of your own if necessary.

5. When a person or an organization is the subject of a thesis or plays an important role in it, list the full name as given in the work.

6. When activity in one geographic locality is the subject of a thesis, list the name of the country, state, or city.

B. Refer to IIB below for examples of subject headings which have been assigned to specific theses.

C. Refer to IIC for the selected list of subject headings.

IIB. EXAMPLES OF SUBJECT HEADINGS

POINDEXTER, Betty. "Ted Shawn: His Personal Life, His Professional Career, and His Contributions to the Development of Dance in the United States of America from 1891-1963." Ph.D., Texas Women's University, 1963. 652 p.

Subject headings: Modern Dance
History and criticism--20th century
United States--20th century
Denishawn
Ted Shawn
St. Denis, Ruth

IIB.2

SPURLOCK, Drury. "Stravinsky and the Development of Ballet Music." M.A. project, Mills College, 1962. 27 p.

Subject headings: Stravinsky, Igor
Ballet Music
Music for Dance
Ballet--20th century

MOSS, Mattie Edna. "A Historical Study of Religion and Dance with Implications for Use in Education." M.A. thesis, Texas State College for Women, 1943. 76 p.

Subject headings: Religion and Dance
Education
History and Criticism

BANCROFT, June Diane. "A Study of the Development of the Theory of Modern Dance Composition." M.S. thesis, Smith College, 1954.

Subject headings: Modern Dance
Choreography
Instruction and study

LINDQUIST, Edith. "An Historical Survey of Ancient Dance Forms from 3400 to 356 B.C. with Suggestions for Their Use in a High School Program of Modern Dance." M.S. thesis, University of Southern California, 1955.

Subject headings: History and Criticism
Primitive Dancing
Choreography
Education--secondary schools

HEATH, Marcia Smith.
The Visual Dynamics of Group Choreography. 1965.

Subject headings: Choreography
Movement
Philosophy and aesthetics

IIC. SELECTED LIST OF SUBJECT HEADINGS-1

ACCOMPANIMENT, NON-MUSICAL

ART AND DANCE

ART, DANCING IN

APPRECIATION
- audience

BALLET-CHARACTER DANCING

BALLET MUSIC
- bibliography
- composers
- composition
- conducting
- discography

BIBLIOGRAPHY

CAREERS IN DANCE

CHILDREN

CHILDREN-BALLET
- Children-Ballet instruction

CHILDREN-INSTRUCTION

CHOREOGRAPHERS

CHOREOGRAPHY

COLLEGES AND UNIVERSITIES

COSTUME
- history
- designers
- stage design
- folk dancing

COUNTRY DANCES

CRITICS AND CRITICISM

DANCERS
- 18,19,20th century
- agents and managers
- anatomy
- an artists
- auditions
- correspondence, reminiscences
- dictionaries and encyclopedias
- directories
- economic status
- fiction
- stage make-up
- Nicaragua
- Portugal
- Russia to 1917
- scrapbooks
- style
- teenage

DANCING IN LITERATURE
- English
- French
- Greek

DRAMATURGY IN DANCE

EDUCATION AND DANCING

ELEMENTARY AND SECONDARY SCHOOLS

ETHNIC DANCING

EURHYTHMICS

FOLK DANCING
- country--i.e. Austria
- regional--i.e. European
- collecting and recording
- costume
- discography
- music

GYMNASTICS AND RHYTHM

HEALTH AND DANCING

HISTORY AND CRITICISM

HULA DANCE

INDIA
- Bharata Natyam
- Kathak
- Kathakali
- Manipuri

INDIANS, AMERICAN

INSTRUCTION

MALE DANCING

MIME

MODERN DANCE

MORALS AND DANCING

MOTION PICTURES

MOVEMENT

MOVEMENT FOR ACTORS

MUSIC FOR CONCERT DANCE
- 15,16th century
- bibliography
- composers
- composing
- discography

MUSIC AND DANCE

MUSIC-DISCOGRAPHY

MUSIC, ELECTRONIC

MUSICAL COMEDIES (note years)

MYTHOLOGY

NEGROES

NOTATION
- schools
- systems--Benesh, Jay, etc.
- specimens
- works in
- bibliography

PAGEANTS AND SPECTACLES

PERIODICALS - INDEXES

PHILOSOPHY AND AESTHETICS

PHOTOGRAPHY COLLECTIONS

PHYSIOLOGY

PSYCHOLOGY

RELIGIOUS DANCING

RELIGIOUS DANCES

RESEARCH-BIBLIOGRAPHY

SCHOOLS

SCULPTURE AND DANCE

SCULPTURE, DANCING IN

SHAKESPEARE, WILLIAM

SINGING DANCES AND GAMES

SOCIAL DANCING
- 15th century
- 19th century
- appreciation
- bibliography
- caricature
- competitions
- costume
- dictionaries and enclyclopedias
- etiquette
- formation dancing
- instruction-bibliography
- marathons
- posters
- terminology

SOCIETIES

SQUARE AND ROUND DANCING

STAGE DESIGN

STAGECRAFT

TAP DANCING

TEACHERS

TECHNIQUE

TELEVISION

TERMINOLOGY

THEATRES

THERAPY

VARIETY DANCING

III. GUIDELINES FOR ASSIGNING KEYWORDS TO THESES IN DANCE

In addition to the assigned subject headings, select from the thesis the keywords (i.e. significant word or words) which are an index to the store of information in the thesis, and represent facets, areas, or individuals discussed in detail. Omit adjectives, conjunctions, prepositions, adverbs, and such general words as report, analysis, theory, study, dance. If it is necessary to give a specific sense in which the keyword has been used, then include the pertinent words which surround it. Make certain that the keyword is one likely to be "looked for" in the index, e.g. Evaluation for an evaluation of movement technique would have no meaning unless listed as Movement technique/evaluation, since it would be unlikely that researchers would look for an article on movement technique under evaluation. Evaluation would be a significant keyword for a thesis on evaluation itself, the various types or ways of evaluating aspects of dance.

Since an abstract of 200 words in length cannot give recognition to the full store of thesis information, the keywords should both supplement and cover the major points which explicate the problem undertaken. Jargon which advances an understanding of thesis purpose may be used. Refer to IIIC below for examples of keywords which have been assigned to the D'Angelo thesis.

III.A. SPECIFIC EXAMPLE OF THESIS ABSTRACT

D'Angelo, Janeen Sand, "An Approach to the Portrayal of Emotion in Dance." Unpublished M.S. Thesis, University of Wisconsin, 1963. 59pp, bibliography, tables.

Abstract:

The purpose of this study was to develop an approach to the portrayal of emotion in dance.

The author reviewed several psychological and physiological theories of emotion which resulted in her own definition of emotion. A concept of "primary emotional states" was established; the primary emotions of joy, anger, fear, and grief reflect a set of "hemodynamic events", i.e., characteristic changes in the circulatory system with respect to heart rate, stroke output, direction of dispersal flow, and vascular state (peripheral and visceral). The author discusses the autonomic neural mechanisms to explain these "feeling states." Because the author found contradictory evidence in the experimental efforts to explain the emotions, she proposed an hypothesis based upon hemodynamics as an "operational definition" of the primary emotional states. She then presented some of the hemodynamic events associated with the emotions for the purpose of relating these events to the portrayal of emotion in dance.

D'Angelo concluded that movement dynamics based upon the emotional dynamics assist inherently in designating the dance form and that structured form of the emotion itself further defines the completed dance form.

III.B. SPECIFIC EXAMPLE OF SUBJECT HEADINGS (for D'Angelo thesis)

Subject Headings

Choreographers
Choreography
Dancers
Emotions in dance
Philosophy and aesthetics
Psychology
Movement

III.C. SPECIFIC EXAMPLE OF KEYWORDS (for D'Angelo thesis)

choreographer
emotion
emotional behavior
emotion through dance
anger
joy
fear
grief
sympathetic system
parasympathetic system
dancer
emotion in dance
dynamics of emotion
Hemodynamic events
movement dynamics
movement
emotional portrayal
dance form
choreography

IV. GUIDELINES FOR EVALUATING ABSTRACTS OF THESES IN DANCE

The Total Abstract:

1. Length - not more than 200 words, but not much less than 200 words.
2. Format - adherence to the order of the subsections of the abstract.
3. Composition - acceptable sentence structure, grammar, punctuation, etc.
4. Weighting - attention to the importance of each subsection of the abstract.

The Subsections of the Abstract:

1. Problem or objective.
   a. A literal re-statement of the problem rather than an interpretation by the abstracter.
   b. The inclusion of the whole problem.
2. Procedure.
   a. The inclusion of the whole procedure.
   b. The procedural details in the order used by the author.
3. Created Component.
   a. The substitute form used in the manuscript by the author for his art form.
   b. The nature of the details included in that substitute form.
4. Results.
   a. The abstracter must differentiate between results and conclusions.
   b. The abstracter must differentiate between results and an interpretation or discussion of the results.
5. Conclusions.
   a. The inclusion of all of the conclusions.
   b. A re-statement of the conclusions rather than an interpretation by the abstracter.

V. GUIDELINES FOR WRITING CRITIQUES OF THESES IN DANCE

The following points are to be taken into account in evaluating a research study:

1. A critique should indicate the relevancy of the study to dance and whether the author establishes this point.
2. A critique can take a positive as well as a negative approach.
3. The evaluator must include the reasons for any criticism.
4. The critique should concentrate on content rather than on format.
5. The relevancy of the material within the body of the thesis should be considered.
6. Empirical, experimental, or other forms of proof of the hypothesis must be mentioned.
7. The special value of a selected or annotated bibliography can be noted.
8. Major or minor weaknesses may be shown in the formulation of the problem, in the research design, or in the results and conclusions.
9. A critique should point up the implications of the study for future research.